

# The Hong Kong Daily Press.

No. 5015

歲五十九第五

日三金九午子丙緒光

HONGKONG, WEDNESDAY, NOVEMBER 8TH, 1876.

三拜禮

號八月一十英

港香

PRICE \$2 PER MONTH.

## Arrivals.

November 7, ANTENON, British str., 1,646; H. Jones, Shanghai 1st November, and Foochow 5th, General.—BUTTERFIELD & SWINE.

November 7, NYLAND, Danish bark, 267; Laub, Keeling 4th November, General.—SCHILLHORN & Co.

November 7, GERMAN BANK, 517, R. Dicke, Oslo 29th October, Vermicular.—WM. PISHTON & Co.

November 7, DEUTSCHLAND, German bark, 292, J. TERNHAN, Newchwang 27th Oct., Bo. no. ANTON, KAMMEN & Co.

November 7, LIVER, Spanish steamer, 323, Zukerman, M. 4th Nov., Sugar and Rum.—A. JACK HEATON.

November 7, BRISTOL, British str., 1,700; R. Balfour, Sydney 9th October, Moreton Bay 12th, and Singapore 1st Nov., General.—GIBB, LIVINGSTON & Co.

November 7, MANCHURIA, G. bark, 290, T. M. SPICER, Newchwang 30th Oct., Beaufort.—MELCHIOR & Co.

## Clearances.

At THE HARBOUR MASTER'S OFFICE, NOVEMBER 7TH.

Anton, British steamer, for Singapore and London.

Louise Marie, French bark, for Liverpool.

Esmeralda, British steamer, for Manila.

Conquer, British steamer, for Hoihoo.

## Departures.

November 7, NORMA, Brit. str., for Swatow.

November 7, SUCCESS, Siamese bark, for Bangkok.

November 7, ESMERALDA, British str., for Manila.

November 7, SUNDA, British steamer, for Yokohama.

## Passengers.

ARRIVED.

Per Antenor, etc., for Shanghai, &c.—Mr. and Mrs. Webb, and Mr. and Mrs. Banker, and 2 children, Mrs. Dickmann and 3 children, and Mr. A. J. Nursey. Per Jume from Chefoo.—

1 Chinese.

Per Bredon, str., from Sydney, &c.—Sir John Snate, Lady Snate and child, Mrs. Hooper, and children, and 2 Chinese.

Per Bredon, str., from Yokohama.—

For Hongkong, Sub-Lieut. Richard, R.N., Hon. J. G. Asten, Dr. and Mrs. Wharry, Mr. and Mrs. G. P. Richard and children, 3 dressed seafarers, and 15 Chinese. For Singapore, Mr. and Mrs. Crane and 3 children, and Mr. W. Vitchell, for Penang, &c.—For Southampton, Mr. and Mrs. Smith, L. Batt, R. Wilkinson, H. Arnes, Asano N. Kuniyuki, M. Kubon, and Liang, House, R.N.

## Departure.

Per Esmeralda, str., for Manila.—1 Cabin and 133 Chinese.

TO DEPART.

Per Conquer, str., for Hoihoo.—10 Others.

## Reports.

The British bark *Jaffna* reports left Keelung on the 7th, and had N.E. winds throughout.

The Spanish steamship *Leyte* reports left Manila on the 11th November, and had strong N.E. winds and high seas.

The German bark *Madagascar* reports left Newchwang on 30th October. The first part light Northwesterly winds, then a break N.E. winds soon to arrive.

The German bark *Deutschland* reports left Newchwang on 27th November, and had fine weather and light winds from White Dog, then N.E. trade winds to port.

The German bark *Juno* reports left Shanghai on 23rd October, and had fine weather and moderate winds till 25th Oct., and from then to port fresh N.E. wind.

The British steamship *Brizeis* reports left Shanghai on 1st November, and had fine weather and light winds from White Dog, then N.E. trade winds to port.

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## MUSICAL AND DRAMATIC NOTES.

A bust of the great tragedian Ligurini has been installed at the Grand Theatre at Bordeaux.

The talented artist, Louis Joseph Coninx, died at Paris, in his seventy-third year, on August 19th.

Her Bandmann is going back to Germany, and will play "Hamlet," in his native tongue, at Berlin.

A new opera by Lecocq is to be brought out in Paris about the month of the Renaissance, under the title of "Le Mikado." One of the principal parts is to be played by Vanthier.

The City of Rouen has invited competitors for plans for the reconstruction of the Theatre des Arts. The best will receive a prize of 5,000 francs, the second 3,000, and the third 1,000.

The Prussian Government has invited an artist of the theatre in Berlin, and the advisability of establishing an academy of the dramatic arts, endowed by the Government.

Professor Maaferen addressed the students of the Royal Academy of Music on the 23rd September. He remarked that it had been again and again affirmed that the English was a bad language for singing. There is certain truth in this, inasmuch as the language of Shakespeare could neither be a bad language nor a language unfitted for singing. There was a great temptation, he continued, among all genuine artists to make themselves familiar with the art of their own day, but they should bear in mind that the talents of to-day were not the talents of a long-growing past, and that the works of the past, which could never have been produced had not the works of former times, from step to step, produced a series of progressive models, so the works of the present time could not be understood unless approached through a long vista of the old masters.

The following anecdote is told by the Musical World, during the late Edition David. David possessed a very strong and rather abusively strong. A certain Dr. L. —, who was a medical student in 1842, had in his service a girl name Rose Galion. She died, and the idea suggested to him that her skin should be tanned. He accordingly tanned her corpse, and her skin to a tanner, and tanned it again, so that it was fastened upon a drum, with silver nails, surrounded by silver rings, and hearing rings which gave the details of her history.

The first time that a piano was played in the room where this relic was hung up, strange vibrations were heard to break forth from the skin. This was easily explained. The skin, having been stretched upon a piece of wood, became an harmonic resonator, and transmitted the vibrations of music. David was inclined to believe the matter with skepticism, but investigation showed that it had nothing to do with the denizens of another world; and soon it became a favorite diversion with him to make poor Rose, though dead, yet speak.

In the performance of "Le Soubrette" by Madame Telsma and M. H. Wallant, of the Royal Company at Douglas, it is said, that a long time ago a girl was used in a rather novel situation.

The part of Amicia was played by Madame Telsma, who, in the second act, brought the performance to a very sudden termination. She had entered the Count's bed-chamber, supposed, in a state of somnambulism, but her sleep was disturbed by a terrible "nightmare." During the beautiful sleep-walk, she had been seen to stretch out her arms, and to scratch the Count's head, but no sooner had she done so than a deep crack was heard, followed by the prima donna rising abruptly and walking off the stage, indignantly remarking, "I will never come on this stage again!" The chorus of neighbours here entered to witness Amicia's disgrace, but were perhaps agreeably surprised to find that the lady had suffered no injury. The curtain descended, covering their confusion, and a new scene was then made to the audience, with a promise that the act would be concluded after the bed had been repaired. In about ten minutes the curtain again rose, and the play was then completed successfully. Madame Telsma having evidently thought better of her hasty resolution.

A London correspondent writes: "Mr. Mapleton, who has introduced some of the best dramatic pieces in the English operatic world, including Adelina Patti and Christine Nilsson, has just had another lucky find in Paris. The costume of a young girl not yet out of her teens, and who for many years has followed the occupation of a mond-maker for plated images in an obscure Italian village. Her voice, although lacking cultivation, is said to be a source of wonderful range and power, and she has been received with the choirs of the Catholic church, for many years, who are well acquainted with music, and gives promise of becoming a star of the first magnitude. Her beauty is also said to be of a kind that will take London by storm. She is a blonde, with large, expressive eyes; while her hair was loosed in the ground. Mr. Mapleton happened to be in the church one morning, and heard her sing, and being struck by the remarkably rich tone of the voice, he sought an interview with her. She referred him to her father — a humble image maker, and after much persuasion he consented to his daughter accepting an engagement under Mr. Mapleton as an apprentice for five years, at what for these poor people must be a princely sum. The young lady is now in Paris, and is to be seen in the opera of 'Adelina' — a school, and it is probable she will not make her debut — I mean for a couple of seasons yet. Mr. Mapleton, however, is well pleased with his discovery, and seems to think that his coming singer is a wonder. The operatic world will look forward with considerable curiosity to the appearance of this phenomenon."

The theatrical season in Paris has commenced with a new comedy, "Le Vieux et la Jeune," by Paul Ferrier. The leading idea of it is

that every miser or misadventurer in our lives is attended by some compensation which leaves us a fair balance of comfort when our accounts are equitably summed up. M. Montcaire (St. Germain) is a notary who has married a termagant wife; but suddenly he and his wife are separated, and the wife has got to find a new husband, and so that a plot which her husband has formed, in concert with a professional friend, to obtain a legal separation from her, fails entirely by reason of her meekness and obedience to conjugal authority. M. Montcaire's colleague takes snuff at witnessing these phenomena, and explains his opinion that the wife's submission is that of a system, and not of a soul, and it is probable that she will not make her debut — I mean for a couple of seasons yet.

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